



KANSAS CITY MUSEUM

VISITOR EXPERIENCE PLAN

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Gallagher & Associates

Courtesy of David Remley Photography

INTRODUCTION

OVERVIEW

WE ARE MAKING HISTORY

Today there is a team of dedicated professionals and community stakeholders in the midst of planning for major renovations and expansions at the Kansas City Museum to create a nationally recognized history museum complete with the necessary form and functionality for first-rate exhibitions, programs, events, amenities, and administrative facilities. The renovations will be completed in several phases of architectural design and stages of construction spanning the next eight to ten years with the first stage of construction beginning in 2017. Each stage of construction will open to the public a new face of the Museum. This *Visitor Experience Plan* focuses on the first two stages of construction that complete and open Corinthian Hall (the mansion) in 2019 and the Carriage House in 2020.

The renovated Kansas City Museum will be an innovative and inclusive hub for learning about Kansas City’s history and cultural heritage. Visitors will experience the unfolding (and often untold) stories of Kansas City’s evolution and spirit through activities that are multicultural, intergenerational, and multidimensional. Contextual narratives will be layered throughout the experience—in exhibitions, programs, events, amenities, and interactive technologies—to provide multiple points of entry into vibrant histories illuminated and interpreted by people from different backgrounds and perspectives. Like a palimpsest of Kansas City’s history, the Museum will reveal visible and enduring traces of the past, as well as the promise and potential of what is to come.

Through a multidisciplinary approach—blending history, architecture, and art—the Kansas City Museum will create an inclusive educational and civic environment where diverse individuals and communities come together to understand and appreciate Kansas City’s past, present, and future. Content will be rich in its interpretation of the City’s past, and relevant and responsive to contemporary interests, issues, and viewpoints. The Museum will embrace arts and culture as an important interpretive tool for learning about history. Academic research will be a high priority with quality access to collections, Museum staff, historians, educators, artists, and other scholars. Moreover, the Museum will be designated as the City’s “residence” to accommodate official signature events and gatherings.

The Kansas City Museum will be a steward of Kansas City’s history, inspiring people to connect, collaborate, create, and engage in thoughtful citizenship that will bolster Kansas City’s transformation and growth. Visitors to the Museum will find active, lively spaces for social interaction, participation, celebration, and conversation, as well as quiet spaces for more solitary contemplation and reflection. The Museum will evoke wonder and encourage exploration, inquiry, and interaction. Design details will expose content that invites visitors to examine perceptions, memories, and prior knowledge. From educational to entertaining, rigorous to relaxing, playful to poignant, and empowering to transformative, each visit will provide new opportunities to discover more about Kansas City, to realize how we are making history every day, and to recognize how our stories and histories define and unite us.



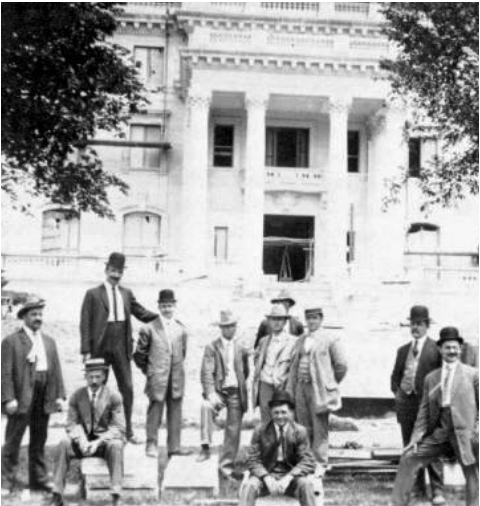
BACKGROUND

OVERVIEW

Located in one of the few examples of Beaux Arts residential architecture in Kansas City, Missouri, the Kansas City Museum has been nestled in the heart of the City since 1940. Sitting atop a bluff overlooking the Missouri River Valley, the Museum is adjacent to Cliff Drive, a nearly five-mile state scenic byway, as well as Kessler Park, named for George Kessler, the architect of Kansas City’s Parks and Boulevards system. The Kansas City Museum serves as a vital community anchor in the Historic Northeast area—one of the oldest and most culturally diverse neighborhoods in the Kansas City Metropolitan region.

The Kansas City Museum is also the former home of Robert Alexander Long and his family—including his wife Ella and their two daughters Sally America Long Ellis and Loula Long Combs. R.A. Long built his residence in 1910, featuring six structures (Corinthian Hall, Carriage House, Gate House, Gardener’s Tool Shed, Conservatory, and Greenhouse) designed by local architect Henry Hoit and contained within a wrought-iron fence that runs around the square block of the property. R.A. Long owned the Long-Bell Lumber Company and was one of Kansas City’s foremost businessmen, civic leaders, and philanthropists. The Long family lived at their estate until 1934. Thereafter, the estate underwent extensive changes.

Daughters Sally and Loula removed decorative items and architectural features from Corinthian Hall (the mansion) for installation in their own homes. Additionally, they held



BACKGROUND (CONTINUED)

OVERVIEW

a two-day auction in the fall of 1934 to sell the remainder of the items in Corinthian Hall. After this auction, the mansion sat empty and was for sale. In late 1939, Sally and Loula donated the mansion, its outbuildings, and property to the Kansas City Museum Association for use as a public museum of history and science, which opened in 1940.

Very little remained of the original furniture, and in some rooms there was the loss of all architectural fabric. Knowing this, the new Board of Directors of the Kansas City Museum Association chose to design neutral spaces better suited for the installation of exhibits rather than to restore spaces and create a traditional “house museum.” For more than 50 years, the Kansas City Museum was a beloved and busy history and science museum. As a result, heavy use took a toll on the buildings and grounds. In 2005, the City of Kansas City, Missouri took the first steps toward the complete renovation of Corinthian Hall and the Carriage House. Work was done to the exterior masonry, roof, windows, doors, and art glass of Corinthian Hall while non-original and original materials were extensively removed to install an HVAC system in Corinthian Hall and the Carriage House.

Since it opened as a public museum, the Kansas City Museum has been many things to many people across multiple generations: a place to learn about the City’s history, a place to gaze at the stars, a place to discover the natural world around them. Throughout its history, the Museum has been collecting and preserving people’s stories and the objects that represent those stories. The Museum can boast of impressive collections of clothing and textiles, photographs and film, and the cultural life of native peoples, among others.

Today plans for the Kansas City Museum buildings and grounds (five of the six original structures remain with the Greenhouse no longer in existence) will create a leading-edge history museum within an historic setting. The Museum will be an exciting destination with an interpretive framework that explores the City’s history and places the Museum in the context of Kansas City today. Visitors will be encouraged to participate in developing the experience by sharing their own stories and perspectives. The new Kansas City Museum will be the home, hub, and heart of Kansas City’s history and cultural heritage.



BACKGROUND

ARCHITECTURAL DESIGN & MASTER PLANNING OVERVIEW

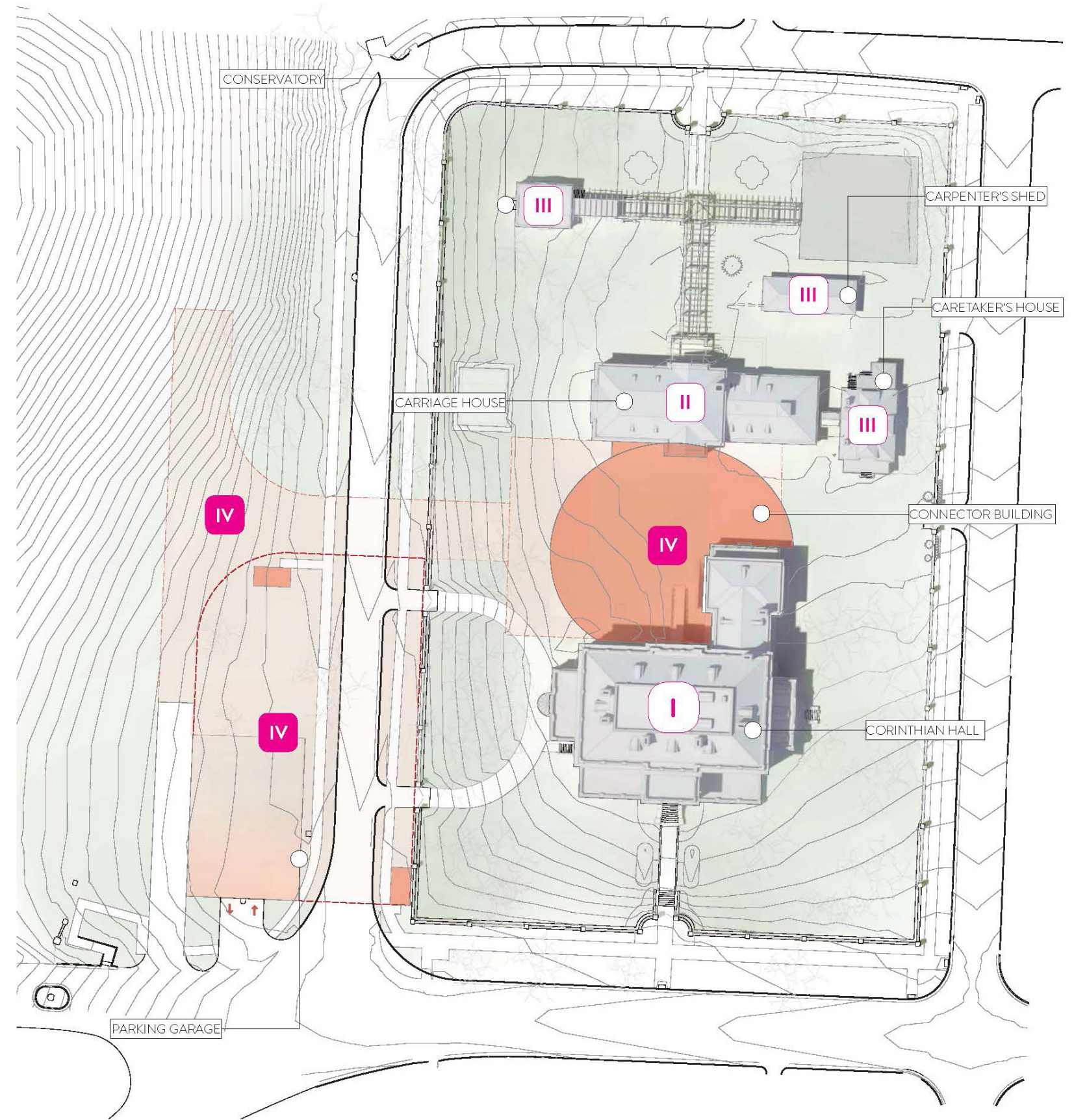
In 2005, the Kansas City Museum began a site-wide historic restoration and renovation process (all buildings and grounds) led by International Architects Atelier, a local architecture studio committed to design excellence through exploration, experimentation, and innovation. From 2005 to 2012, the following was completed with public funding:

- roof restoration and exterior masonry repair to Corinthian Hall (the mansion);
- restoration of major art glass in Corinthian Hall;
- window and door replacement in Corinthian Hall and the Carriage House to energy-efficient and UV-protection glass;
- installation of an HVAC system for Corinthian Hall and the Carriage House;
- new elevator in Corinthian Hall; and
- an interpretive plan (2010) with proposed thematic approaches and site-use projections.

In May 2014, the City of Kansas City, Missouri, Parks and Recreation Department began to operate and manage the Kansas City Museum. The City of Kansas City, Missouri has owned the Kansas City Museum since 1948. The collection of historical materials—more than 100,000 artifacts and several more in archival materials—is co-owned by the City of Kansas City, Missouri, and Union Station, a nonprofit organization that managed and operated the Kansas City Museum from January 2001 to April 2014. From May 2014 through early 2015, priority was given to reviewing and assessing all previous institutional and renovation planning documents.

In February 2015, STRATA Architecture + Preservation completed an interior assessment and treatment plan for the first floor of Corinthian Hall. This plan was created to serve as a road map for future historic restoration and renovation of the first floor spaces of Corinthian Hall. The plan was funded in part by the Cynthia Woods Mitchell Fund for Historic Interiors at the National Trust for Historic Preservation.

In April 2015, the Parks Department hired International Architects Atelier (IAA) to provide professional design services for the Kansas City Museum. Design is being completed in phases.



BACKGROUND (CONTINUED)

ARCHITECTURAL DESIGN & MASTER PLANNING OVERVIEW

PHASES OF DESIGN

For *Phase One Design, the Discovery Phase*, IAA and their project team investigated and documented the existing physical conditions of the Museum complex (five original, existing buildings and grounds) and prepared the following: a conditions survey, utility needs and assessment report, site survey, geotechnical report, environment assessment report, exterior way-finding signage, and community outreach.

For *Phase Two Design, Master Planning*, IAA and their project team explored the educational and interpretive programming and space needs of the Museum complex. As part of *Phase Two*, IAA prepared a *Space Planning Report* that provides the following: the phases of design and stages of construction, preliminary floor plans, select architectural renderings, accessibility reviews, the cost estimates associated with each phase of design and stage of construction, and professional communications.

The *Space Planning Report* anticipates several stages of construction, beginning in 2017 and proceeding beyond 2025. Each stage of construction will be preceded by a phase of design. Additionally, each stage of construction will incrementally increase and improve exhibitions, collections, and program spaces, as well as amenities, and each stage will open to the public a new face of the Museum upon its completion.

For *Phase Three Design, Design Development and Construction Documents*, IAA is preparing construction documents for *Stage I Construction*, including the restoration and renovation of the lower level, first floor, second floor, and third floor of Corinthian Hall with work to begin in 2017 completed and open to the public in 2019.

In January 2017, JE Dunn Construction Co. (JE Dunn) was hired by the Parks Department as the Construction Manager At-Risk for *Stage I Construction*. Currently, JE Dunn is providing pre-construction services and working with IAA and their project team as they finalize construction documents for Corinthian Hall.

- The lower level of Corinthian Hall will include an architecturally restored billiards room, a new interpretation of the Museum’s former, beloved “Soda Fountain,” public restrooms, kitchen facilities, and spaces for administrative functions.
- The first floor of Corinthian Hall will include architecturally preserved, restored, recreated, and rehabilitated rooms that will be used for programs, events, interpretive history exhibits, and contemporary thematic art installations. The first floor will also have a Museum store, as well as a Museum café and Demonstration Kitchen.
- The second floor of Corinthian Hall will include renovated exhibit galleries that showcase historical materials from the Museum’s permanent collection, and a meeting room/education classroom space for community use and for board meetings.
- The third floor of Corinthian Hall will include renovated exhibit galleries, an auditorium/theater, and an interactive space for recording and sharing stories.

Stage II Construction includes the restoration and renovation of the Carriage House to be completed and open to the public in 2020.

Stage III Construction includes the restoration and renovation of the other existing, original buildings (Gate House, Gardener’s Tool Shed, and Conservatory), perimeter fence and gates, and the grounds to be completed and open to the public in 2022.

Stage IV Construction includes an expansion with a new building on the property to be completed and open to the public in 2025. *Stage IV Construction* will provide a dedicated space for collections, along with adequate parking, more gallery and assembly space, as well as places to dine and shop.

This *Visitor Experience Plan* focuses on the interpretive and thematic story structure for *Stages I and II Construction*.

BACKGROUND

INSTITUTIONAL PLANNING OVERVIEW

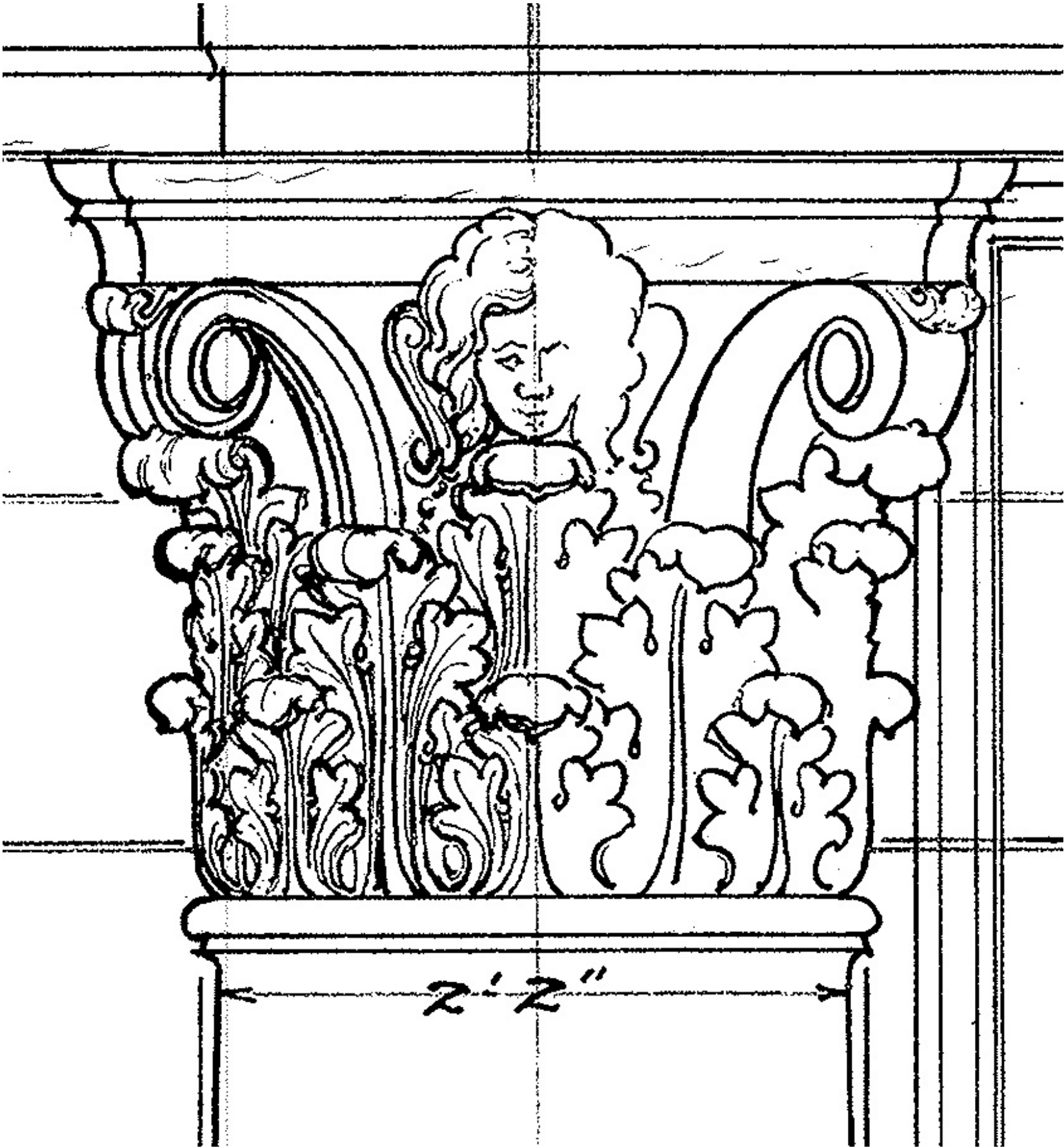
In addition to architectural design planning, the Kansas City Museum worked with Museum Management Consultants, Inc. on a new *Strategic Plan* and *Business Plan*, both of which have been adopted by the Parks Board and the Kansas City Museum Foundation.* The *Strategic Plan* and *Business Plan* introduce a new mission statement, vision, and values, and set a course for the Museum from fiscal year 2017 through fiscal year 2024.

The *Strategic Plan* outlines the following six goals for the Kansas City Museum.

1. Restore and enhance Corinthian Hall and the larger Museum campus;
2. Present a vibrant and participatory visitor experience that reflects the dynamic history, culture, and impact of Kansas City;
3. Clarify and redefine collections ownership, scope, accessibility, and use;
4. Create and implement a marketing program that engages the community;
5. Raise capital and develop a sustainable business plan; and
6. Develop the Kansas City Museum Foundation Board into a self-perpetuating governing body.

The *Business Plan* includes current operations, critical financial considerations, future operating budgets (fiscal years 2020 to 2024), key budget assumptions, and a staff plan for the first five years in which the restored, renovated, and expanded Kansas City Museum is open to the public.

*The Kansas City Museum Foundation is a 501 (c)(3) nonprofit organization with a mission to develop initiatives, convene leaders, and mobilize resources through inclusive partnerships to support the mission, vision, values, and strategic priorities of the Kansas City Museum.



MISSION, VISION & VALUES

OVERVIEW

MISSION

The Kansas City Museum preserves, interprets, and celebrates Kansas City through collections, exhibitions, and bold programs that reflect the City’s evolution and spirit, and engage visitors in unfolding stories about Kansas City’s vibrant history, cultural heritage, and pride.

VISION

The Kansas City Museum is a hub of learning, creativity, and collaboration where individuals and communities innovate and inspire engagement and civic unity.

VALUES

- Community engagement
- Collaboration
- Historic preservation
- Educational impact
- Inclusiveness
- Inspiration to creative action
- Integrity
- Fiscal responsibility



AUDIENCES

OVERVIEW

Visitors to museums today want to actively participate in their experience, and museums need to demonstrate their value and relevance in the lives of their visitors. Museum visitors today want to see different cultural perspectives, interact with exhibitions, customize their own experiences both within and outside of the museum, and connect with one another in order to create and share content. By contributing their own ideas, visitors feel more “vested” in their visit and in their community.

The Kansas City Museum’s *Strategic Plan* identifies and prioritizes the following audiences: Children/Families and Students/Teachers, Adults, Creative Community, and Tourists. Kansas City sees 24 million visitors each year, and the Museum will be one of the City’s premier destinations. As the phased architectural design and staged construction at the Museum is completed across several years and as facilities open to the public upon completion, the visitor experience that unfolds must be dynamic, innovative, and relevant to attract guests from a broad audience of local residents and tourists. Therefore, Museum offerings will be robust and both multicultural and multigenerational. In particular, the Museum will once again be an essential partner of the public and private school system, creating educational opportunities for students, teachers, and families with a focus on positive youth development and leadership.



VALUES

OVERVIEW

The visitor experience will fulfill the Kansas City Museum’s core values as follows.

1. COMMUNITY ENGAGEMENT

Visitors will come together at the Kansas City Museum to discover what Kansas City has to offer and to engage in compelling experiences that build relationships, connections, and collaborations.

2. HISTORIC PRESERVATION

Visitors will understand the importance of preserving and restoring historic buildings in Kansas City, and they will learn about the Museum’s renovation process.

3. EDUCATIONAL IMPACT

Visitors will participate in educational exhibitions, programs, and events that focus on the rich history, heritage, and development of Kansas City, and the Museum will once again become an essential component of student life and school curricula.

4. INCLUSIVENESS

Visitors will see themselves reflected in the Museum and will be supported and encouraged to appreciate and celebrate Kansas City’s cultural diversity.

5. INSPIRATION TO CREATIVE ACTION

Visitors will be inspired to more deeply participate in Kansas City’s community, cultural, and civic life and to become actively involved in the City through creative projects and alliances.

6. INTEGRITY

Visitors will experience exhibitions, programs, events, and other offerings that are accurate, clear, honest, credible, and transparent in the telling of Kansas City’s stories and that support connection and communication.

7. FISCAL RESPONSIBILITY

Visitors will enjoy both free and fee-based experiences to establish solid earned revenue for the Museum, and fees will be determined to ensure that the experiences are accessible to a broad audience.

The Kansas City Museum receives a dedicated museum mill levy annually. As part of that levy, general admission to the Museum remains free for Kansas City, Missouri residents.



GOALS

OVERVIEW

The following goals will support the Kansas City Museum’s strategic priority to “present a vibrant and participatory visitor experience that reflects the dynamic history, culture, and impact of Kansas City.”

CREATE expanded “signature” exhibitions and multidisciplinary programming both within the Kansas City Museum and beyond its walls, including exhibitions and programming that are developed in partnership with other museums, cultural institutions, and organizations in Kansas City.

ATTRACT a more diverse audience through relevant and responsive educational and cultural offerings that honor and respect different perspectives, interests, backgrounds, and experiences.

ENCOURAGE opportunities for inclusive multicultural and multigenerational engagement, group interaction, dialogue, and collaboration.

PROMOTE new, unprecedented visibility of the Kansas City Museum within an innovative interpretive framework and through compelling content, all within the context of an historic architectural treasure.

INTEGRATE interactive technologies with experiential, conceptual, and traditional approaches to content, to appeal to a variety of audiences and learning styles.

DESIGN participatory programming and a multi-vocal environment that gives visitors a voice with the opportunity to become the agent of their own experiences and steward of their own histories.



PARTNERS

OVERVIEW

The Kansas City Museum highly values its important role and responsibility as a municipal museum in the Greater Kansas City Metropolitan Area, and partnerships are core to the Museum’s mission and vision. The Museum aims to elevate Kansas City’s offerings and, through meaningful partnerships, create distinct experiences that compel visitors to explore Kansas City further.

The Kansas City Museum will collaborate with other museums, cultural institutions, organizations, businesses, and individuals (e.g. historians, educators, artists, scholars, entrepreneurs, etc.) to develop exhibitions, programs, events, and experiences. The Museum is committed to using its own financial assets to leverage opportunities for its partners. By serving as a portal into Kansas City, the Museum will showcase its partners and serve as a catalyst for driving visitors to other attractions, destinations, and activities in Kansas City.

As a municipal museum, the Kansas City Museum requires strong public-private partnerships. The Kansas City Museum Foundation, a nonprofit organization, serves as the main private partner, collaborating with the City of Kansas City, Missouri and its Parks and Recreation Department to develop initiatives, convene leaders, and mobilize resources through inclusive partnerships to support the mission, vision, values, and strategic priorities of the Kansas City Museum. The Kansas City Museum Foundation will work closely with Museum staff to support and produce programming and educational initiatives that are in alignment with the objectives of this *Visitor Experience Plan*.



APPROACHES & METHODS

EXPERIENCES

THE DIVERSITY OF EXPERIENCE TYPES IS IMPORTANT TO THIS PROJECT

A. DIDACTIC

This museum experience provides a traditional, straightforward approach to accessing content within a museum exhibit. Interpretive and educational texts related to an exhibit, usually written by museum curators, are typically displayed on exhibit gallery walls or as part of object or artifact labels.

B. EXPERIMENTAL

This museum experience provides diverse audiences ways to engage with information and to interact using images, audio, and film. It may also include interactive technologies. This approach can define a look and feel that will augment learning objectives in memorable ways.

C. INTERACTIVITY - PHYSICAL

Physical interactives can be innovative, effective learning tools that encourage visitors to stop and discover, and physical interactives convey content in subtle, intuitive ways. If designed for multiple users, they can provide a highly engaging social experience and hubs for activity that foster dialogue with other visitors.

D. INTERACTIVITY - DIGITAL

Digital interactives offer a deeper level of participation, engagement, and content access, and they are designed to enhance the visitor experience and enable sharing, taking content beyond the museum walls via social media and smart devices. Digital interactives can also help a museum by giving it a tangible metric to gauge visitor preferences and interest in specific content.

E. IMMERSIVE/ ENVIRONMENTAL

Immersive exhibits are designed to “wow,” to touch all of the senses, and to offer a communal experience. They may be overwhelming or all-consuming to visitors in exciting ways that inspire visitors, and they support sharing, photo opportunities, and accessibility. They have a strong social media appeal.



DIGITAL INTERACTIVE TECHNOLOGIES

OVERVIEW

The Kansas City Museum will provide a welcoming environment and a “concierge” approach to serving visitors. Museum staff and docents will greet and guide visitors, providing orientations and tours, as well as making reservations if needed for Museum programming. In addition, connecting and sharing information via interactive digital technologies, smart devices, and social media will be an integral component of the Kansas City Museum that enhances the learning experience, rather than dominates it. Low-key, low-tech interactive technologies will be seamlessly integrated into the experience of the first floor of Corinthian Hall, in particular, so that they do not distract from the historic architectural restoration. More high-tech technologies will be used on the second and third floors in the exhibit galleries.

Overall, because there is limited space in Corinthian Hall for exhibitions that display historical materials from the Museum’s collection, technology will allow visitors to access more and deeper levels of interpretation, content, and artifacts. Technology will support and enrich a multilayered, storied environment.

21st century visitors seek an advanced level of engagement in museum settings. Audiences may want to choose their own visitor paths, design their own tours, collect beloved artifacts, locate database-driven information about specific places and individuals, and connect with other visitors and valued institutions. Visitors may also access ways to get involved in their communities, as they make connections to narratives and content found in the Kansas City Museum and the environments in which they live, work, and play.

Some of these technologies may include:

- RFID (radio frequency identification), and analytic capabilities for the Museum to track visitors’ interaction with exhibits, narratives, and artifacts.
- Artifact tagging by visitors so that artifacts or stories may be explored in-depth at another time and in another setting (“beyond the museum walls”).
- Augmented reality experiences, including audio “soundscapes” that add dimension to the experience.
- A library of audio tours featuring guides who narrate a variety of stories told from different perspectives and experiences.
- Touchscreens that tell visitors about the historical layout and use of spaces, show original photographs and remaining original materials, and identify what was preserved, restored, recreated, and rehabilitated.
- Apps that provide both on- and off-site expanded learning experiences, including technology that connects to related sites around Kansas City.



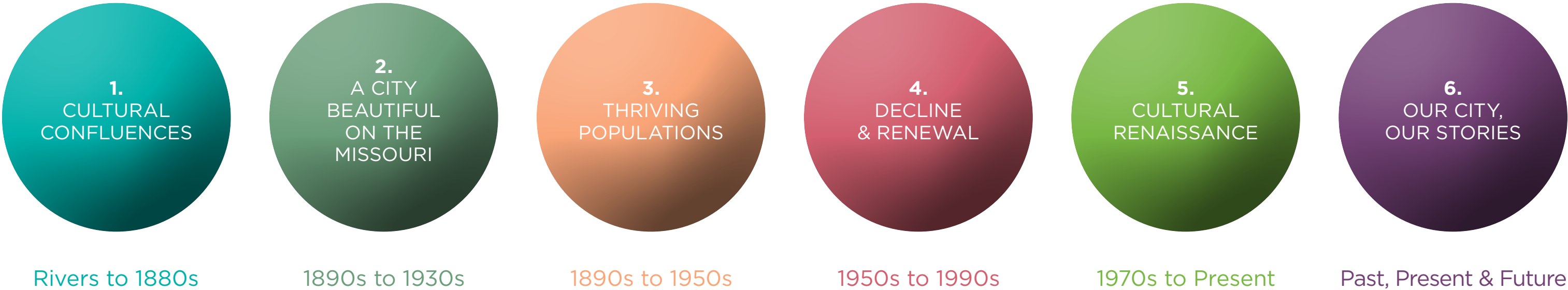


THE STORIES OF KANSAS CITY

OVERVIEW PLANS

OVERVIEW STORY PLAN

THE STORIES OF KANSAS CITY



1. CULTURAL CONFLUENCES

THE STORIES OF KANSAS CITY

Rivers to 1880s

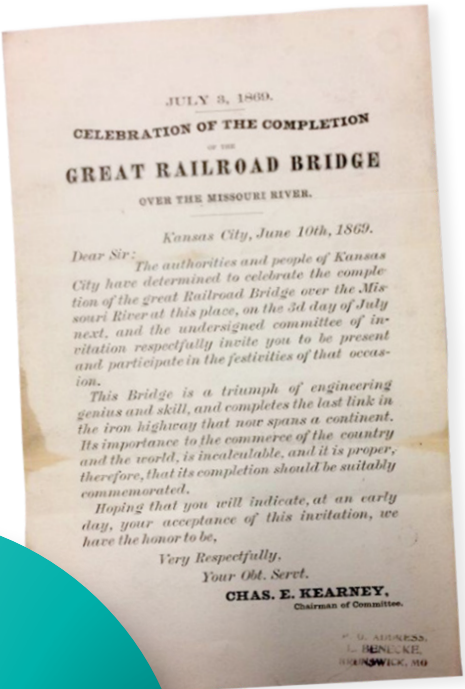
Cultural Confluences explores the stories of Kansas City’s early history and the merging of people and cultures that gave life to Kansas City. While content will focus on a specific time period, from the 1600s to 1880s, the visitor’s narrative journey will begin with an understanding of the geography, significance, and impact of the mighty Missouri River. Long before there was a Kansas City, there was the land, the animals, and the indigenous peoples who lived in the region and at the confluence of the Missouri and Kansas rivers.

The Missouri River will serve as not only a fundamental narrative thread throughout the six core stories, but also as a key thematic and symbolic component of the visitor experience. In addition, the theme of transportation will be woven throughout the story structure. In the late 19th century, the rivers gave way to the coming of the railroads, which made the town of Kansas thrive and grow to become Kansas City.

Interpretive content includes:

1. Geology and Geography
2. The Missouri and Kansas Rivers and Kaw Point
3. Indigenous Peoples (Osage, Kansa)
4. Early Explorers, Fur Trappers, Pioneers, and Settlers
5. Trade and Trails to the West
6. Hannibal Bridge and the Coming of the Railroad
7. Railroads and Industry (Packing Houses, Stockyards, West Bottoms)
8. Slavery
9. Civil War (Battle of Westport, Order Number 11)
10. Missouri-Kansas Boundaries and Borders
11. Towns (Westport, Independence) and Kansas City Incorporation
12. Transportation (Rivers, Steamboats, Wagons, Railroads)

This list and those following for each thematic area are not meant to be inclusive of all content that will be developed for exhibits, programs, and events.



2. A CITY BEAUTIFUL ON THE MISSOURI

THE STORIES OF KANSAS CITY

1890s to 1930s

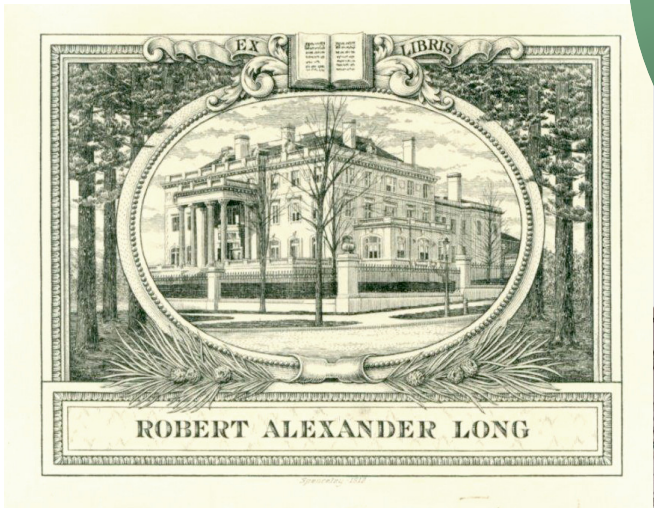
The City Beautiful movement was a philosophy of reform in urban planning. Greatly influenced by the World’s Columbian Exposition of 1893, cities around the country began looking to their own communities for ways to introduce beautification and monumental projects through architecture, parks, and boulevards. The implementation of this plan in Kansas City coincided with the early 20th century building boom and continued into the Great Depression. One of the outcomes of the movement in Kansas City was the great proliferation of fountains spread throughout the City. Kansas City had its share of civic leaders engaged in the philosophy of the movement as well, including men such as George Kessler, R. A. Long, August Meyer, and Thomas Swope.

Interpretive content includes:

- 1. Long Family History and Legacy
- 2. American Royal
- 3. Parks and Boulevards System
- 4. Paris of the Plains (12th Street, 18th and Vine)
- 5. Civic Life and Leaders
- 6. Kansas City Politics (Truman, Pendergast)
- 7. Kansas City’s Ten Year Plan
- 8. Community and Cultural Life
- 9. Development of Churches and Religious Communities
- 10. WWI and Liberty Memorial
- 11. Architecture and Building Boom (J.C. Nichols, Country Club Plaza)
- 12. Transportation (Streetcars, Airlines - TWA)



2.
A CITY
BEAUTIFUL
ON THE
MISSOURI



3. THRIVING POPULATIONS

THE STORIES OF KANSAS CITY

1890s to 1950s

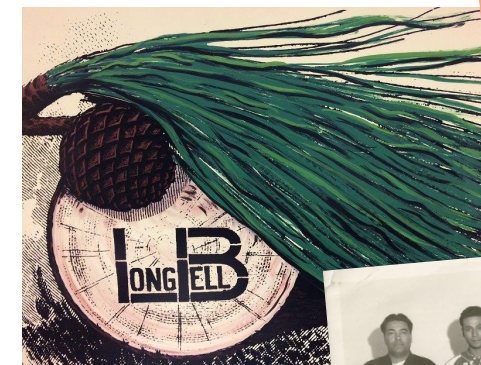
Prominent citizens settled in Quality Hill, then The Paseo and Armour Blvd. Other neighborhoods grew from thriving populations of immigrants coming to Kansas City to participate in rapidly growing industries and to make a home and new life in the Midwest. Their traditions and cultures made the population of Kansas City more diverse and unique. Each distinguished neighborhood has its own rich flavor and history. The rise of transportation made it easier for citizens to move around, and businesses flourished as the City grew. The prosperity continued through Prohibition as Kansas City politics, controlled by Boss Tom Pendergast, kept the City “wide open” with nightclubs roaring and the liquor flowing. This meant the City was not as hard hit by the Depression as other cities, but the economy did not thrive as it should until WWII.

Interpretive content includes:

1. Immigration, Neighborhoods, and Identity
2. Agriculture
3. Industries (Garment District) and Commerce
4. Priests of Pallas
5. Kansas City Convention Center
6. Development of Kansas City's Downtown
7. Public Health and Hospitals
8. Public Safety
9. Labor and Workforce
10. WWII
11. Lodges and Fraternal Organizations
12. Historical Societies
13. Journalism (Radio, Newspaper)
14. Sports and Recreation (Negro Leagues, Mexican American Fast Pitch)
15. City Culture (Jazz, Prohibition, Nightlife)
16. Centennial and Continued City Growth
17. Transportation (Automobiles, Highways)



3. THRIVING POPULATIONS



4. DECLINE & RENEWAL

THE STORIES OF KANSAS CITY

1950s to 1990s

The devastating flood of 1951 had many ripple effects, including a loss of industry from the packinghouses to longtime retail giants in the 1960s. Downtown Kansas City lost its businesses and shoppers. The time of turmoil in the country was reflected in Kansas City’s civil rights struggles—white flight, Black Panther movement, and the “riots” of 1968. But the Kansas City Spirit proved stronger, and citizens found a way to come together more than break apart in redeveloping of districts, building up City culture, and finally finding a way to revitalize downtown.

Interpretive content includes:

- 1. Redevelopment of Districts (Boundaries, Borders)
- 2. Segregation and Desegregation
- 3. Public Housing
- 4. Public Schools
- 5. Social Services (AIDS awareness)
- 6. City Culture (Arts & Culture, Museums)
- 7. Journalism (Television, Internet)
- 8. Film Production
- 9. Flight from Downtown and Urban Core
- 10. Suburbia
- 11. Civil Rights
- 12. Veterans Associations
- 13. International Cultural Connections (Sister Cities Program)



5. CULTURAL RENAISSANCE

THE STORIES OF KANSAS CITY

1970s to PRESENT

There are numerous aspects that make Kansas City historically, culturally, and artistically distinctive. These are the stories of the educators, artists, makers, athletes, entrepreneurs, developers, preservationists, and innovators who strive to make Kansas City exciting, socially and culturally vibrant, and intellectually, artistically, economically, and environmentally essential. Kansas City’s growing industries, and Kansas City’s contributions to food, sports, music, recreation, humanities, art, architecture, neighborhood revitalization, and more are featured in this thematic area.

Interpretive content includes:

1. Diversity and Development of the Greater Kansas City Metropolitan Area (Community Cultural Development, Civic Engagement)
2. Historic Preservation and Urban Explorers
3. Redevelopment/Revitalization of Neighborhoods and Districts
4. Funding and Philanthropy
5. Technology and Digital Media
6. Entrepreneurship and Business (Hallmark, Sprint, H&R Block, Kauffman, JE Dunn, KCP&L, Cerner)
7. Prime Time and Charlie Wheeler
8. Emerging Artists and Creatives (Engagement in Social and Civic Practice)
9. Food and Music
10. Sports and Recreation
11. Ecology and Environment (Rivers)
12. The Northland (Expansion of Parks and Boulevards System)



5.
CULTURAL
RENAISSANCE

6. OUR CITY, OUR STORIES

THE STORIES OF KANSAS CITY

Past, Present & Future

This last story area emphasizes the importance of community and civic unity in Kansas City and the significance of the City’s neighborhoods. It brings together the past, present, and future in exhibitions and programs with historical and contemporary content. In addition, visitors will become the creators of content by sharing personal stories and recollections of living in Kansas City or in their own neighborhoods. Through audio, video, and written documentation, visitors may choose to contribute memories of life in Kansas City, thoughts about the new Kansas City Museum, dreams for their families, ideas about City life and how it has changed, and more within an environment that is strategically designed to support and value meaningful participation. This shared, living content will be compiled on a regular basis, collected, preserved, projected on the walls in the space for other visitors to experience, and added to other Museum programming in creative and beneficial ways.

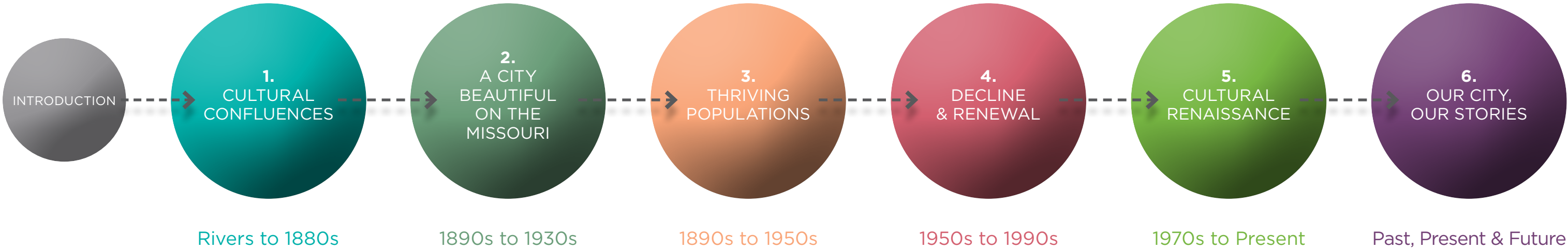
Interpretive content includes:

- 1. Memories and Personal Stories
- 2. Inspiration and Lessons Learned
- 3. Identity and Change Makers
- 4. Dreams and Aspirations
- 5. Social Responsibility, Agency, and Cohesion
- 6. Cultural Competency and Social Change
- 7. Youth and Workforce Development
- 8. Collaborations and Partnerships
- 9. Stewardship
- 10. Civic Unity



THEMATIC STRUCTURE

CHRONOLOGICAL STORY PLAN

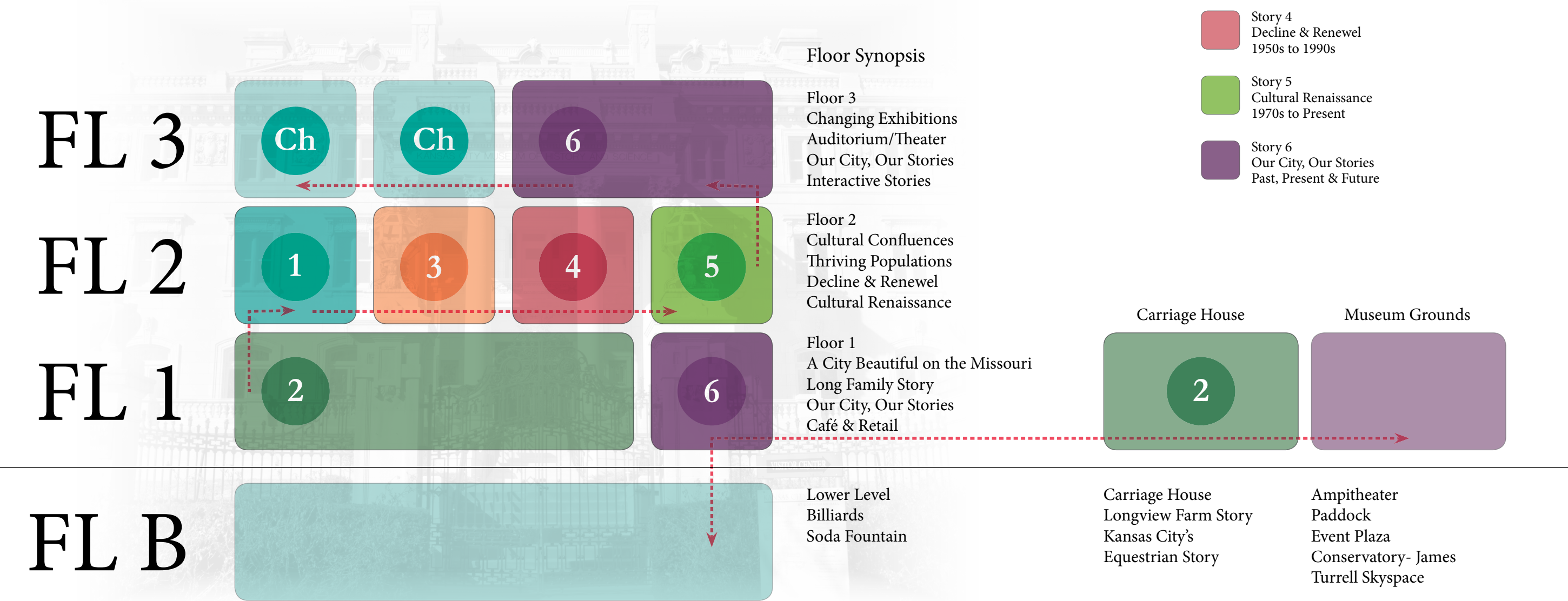


The image shows a grand, ornate interior space, likely a museum or a historic building. In the foreground, a dark, polished wooden handrail curves along a staircase, supported by an intricate, dark metal railing with ornate scrollwork and decorative finials. The background features a large, multi-paned window with a black frame. The window glass is decorated with a colorful stained glass design of autumn leaves and flowers. The walls are white with classical architectural details, including pilasters and decorative moldings. The ceiling is also ornate, with a coffered design and decorative elements. The overall atmosphere is one of elegance and historical significance.

VISITOR EXPERIENCE

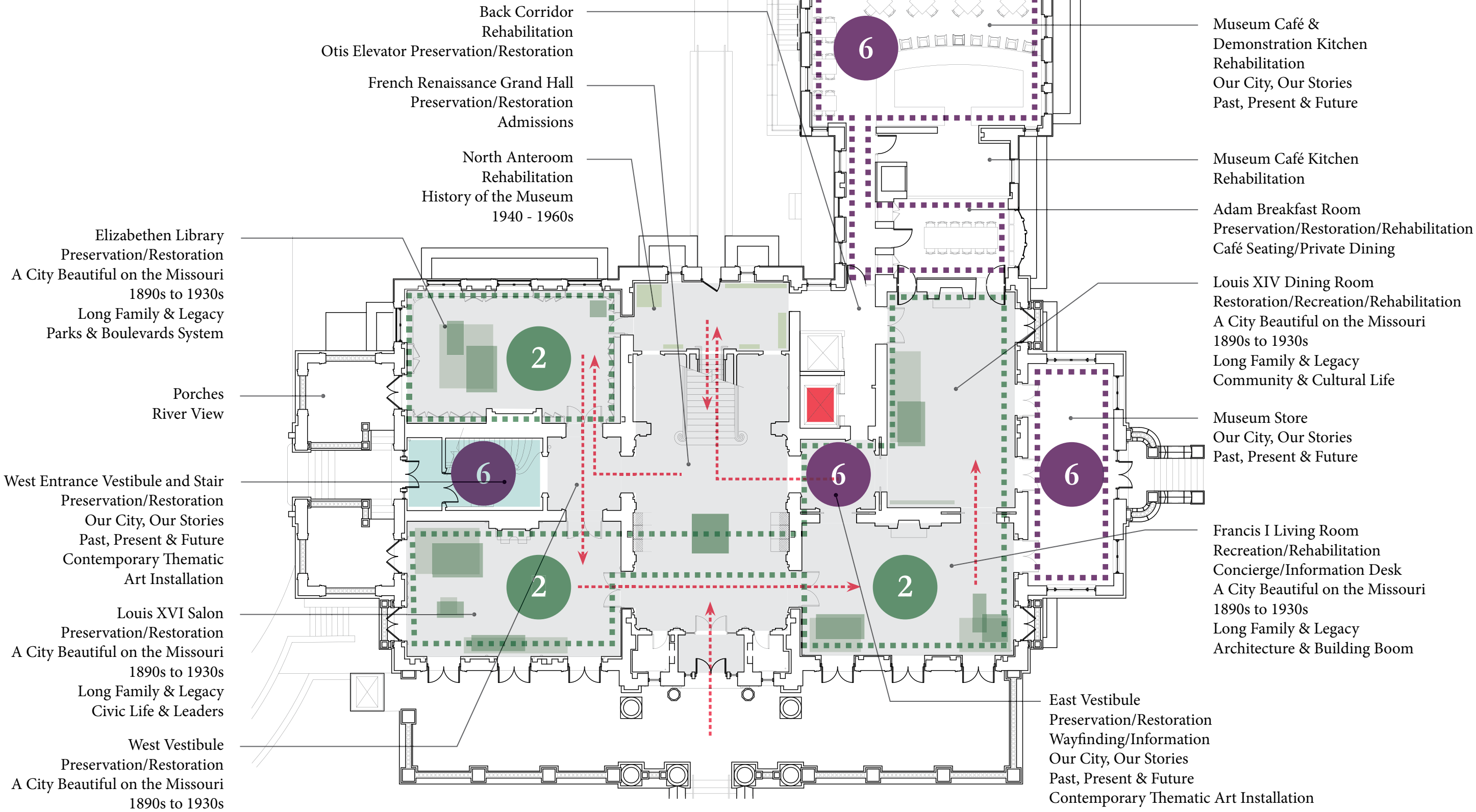
VERTICAL DIAGRAM
EXPERIENCE PLAN

- Story 1
Cultural Confluences
Rivers to 1880s
- Story 2
A City Beautiful on the Missouri
1890s to 1930s
- Story 3
Thriving Populations
1890s to 1950s
- Story 4
Decline & Renewel
1950s to 1990s
- Story 5
Cultural Renaissance
1970s to Present
- Story 6
Our City, Our Stories
Past, Present & Future



FL00R 1

EXPERIENCE PLAN



FLOOR 1

EXPERIENCE NARRATIVE

The Kansas City Museum has never been a traditional, historic house museum that displays historical furniture in each room as it would have originally been placed and used in the house. In fact, after their parents died, Sally and Loula removed decorative items and architectural features from Corinthian Hall (the mansion) for installation in their own homes. Additionally, they held a two-day auction in the fall of 1934 to sell the remainder of the items in the mansion. The Museum has a small collection of original furniture and decorative items (much of which has been donated back to the Museum across time), which will be conserved, restored, and displayed periodically as exhibits.

The rooms on the First Floor of Corinthian Hall have the most remaining original architectural fabric and décor. Rooms will be preserved, restored, recreated, and rehabilitated architecturally and used for Museum exhibitions, installations, programs, and events as well as private rentals. The First Floor will need to be the most multifunctional environment to accommodate Museum programming and private events, as well as a Museum Store, and Museum Café and Demonstration Kitchen.

To create a leading-edge history museum in a historic setting, the Kansas City Museum will integrate contemporary features such as thematic art installations by local and regional artists that resonate with the interpretive stories, historical architecture, and materials from the Museum’s collection. **Story 2 – A City Beautiful on the Missouri: 1890s to 1930s and Story 6 – Our Cities, Our Stories: Past, Present & Future** will coexist and interconnect on the First Floor.

The primary interpretive and thematic framework for the First Floor of Corinthian Hall is **Story 2 – A City Beautiful on the Missouri: 1890s to 1930s**. The visitor will start the Museum experience by exploring the time during which the City Beautiful movement was developed, and the Long Family lived and thrived in Kansas City and at their estate. The Kansas City Museum intends for its visitors to understand the history and legacy of the Long Family, including the important contributions of the individuals (mostly immigrants) who worked for them. The experience will be infused with the values of the Long Family including bold entrepreneurship, conservation, humanitarianism, public involvement, and more.

The secondary interpretive and thematic framework for the First Floor is **Story 6 – Our Cities, Our Stories: Past, Present & Future**. Specifically, the Museum Café and

Demonstration Kitchen, Museum Store, and designated spaces for contemporary thematic art installations contribute to this story.

FRENCH RENAISSANCE GRAND HALL → CENTRAL SOUTH GALLERY

The main entrance of the Kansas City Museum will be the front doors of Corinthian Hall that look to the south.* Once inside Corinthian Hall, visitors will be in the Grand Hall with its large stained glass window (already restored) and iconic Grand Stair providing a beautiful, poignant, entry focal point. The Grand Hall will be preserved and restored architecturally with as much of its original décor as possible.

Because there is little space in the Grand Hall for interpretive content and circulation, the primary function will be ticketing and admissions. Signage and welcoming staff and volunteers will direct visitors to exhibit galleries, installations, programs, and amenities.



FLOOR 1 (CONTINUED)

EXPERIENCE NARRATIVE

In addition, the Grand Hall will be used for after-hours Museum programs and events such as “house concerts,” performances, and receptions, as well as private events such as wedding ceremonies.

**The front porch and entrance of Corinthian Hall will be renovated to be accessible to all visitors and compliant with the Americans with Disabilities Act.*

FRANCIS I LIVING ROOM → SOUTHEAST GALLERY

The Living Room lacks all original architectural fabric and décor, except the wood flooring. With her parents gone and Corinthian Hall for sale, Loula Long Combs de-installed the original ornate wood ceiling beams and fireplace mantel from the Living Room and reinstalled them at Longview Farm* where they remain today. Because there is little original architectural material to preserve or restore, and because the room was recreated in part at Longview Farm, the Living Room will be reinterpreted, recreated, and rehabilitated architecturally. Original decorative features, such as wall sconces, will be selected and reinstalled.

The Living Room will be used as an orientation and introduction space, as well as a gallery featuring content for *Architecture and Building Boom* from **Story 2 – A City Beautiful on the Missouri: 1890s to 1930s**. In the Living Room, a museum docent will serve as the “concierge” to greet visitors and to provide them with orientation materials and information about the overall Museum experience.

Through exhibits, installations, programs, and interactive technologies (e.g. audio tours, touchscreens, etc.), visitors will explore the architectural growth and most iconic landmarks of the 1890s to 1930s, and they will learn about the history of the Kansas City Museum and the process of restoring and renovating Corinthian Hall. Custom, modular display cases and platforms—in keeping with the room’s architecture and décor—will be installed around the perimeter and center of the room to display historical artifacts.

Moreover, visitors will choose audio tours from a vast collection, and each tour will deeply explore **Story 2** content and themes. Narration will be from diverse voices, perspectives, and experiences, and it will feature first-person accounts.

**Now called Longview Mansion and located in Lee’s Summit, Missouri, Longview Farm was built by R.A. Long and served as the Long Family’s country estate and farm. Construction on Longview Farm was completed in 1914. Loula Long Combs and her husband Pryor Combs lived at Longview Farm.*

LOUIS XIV DINING ROOM → EAST GALLERY

The only original architectural fabric and décor that remain in the Dining Room are its ceiling, wood floor, and some wood wall paneling that is currently in storage. Several significant pieces of original furnishings and decorative features exist including the ceiling chandelier and wall sconces, dining room table and chairs, a tapestry, and a painting. To the extent possible, the wood paneling will be restored and reinstalled; the chandelier, tapestry, and painting will be reinstalled; and the furniture will be on display at times as an exhibit. In addition, the rest of the room will be reinterpreted, restored, recreated, and rehabilitated architecturally. It will be used as a gallery featuring content from *Community and Cultural Life* from **Story 2 – A City Beautiful on the Missouri: 1890s to 1930s**. The Dining Room will also be used for special Mayoral meetings and events.

Through exhibits, installations, programs, and interactive technologies (e.g. audio tours, touchscreens, etc.), visitors will explore the daily domestic, social, and cultural lives of Kansas Citians in 1890s to 1930s including both the working and upper classes. Visitors will learn about the European servants, who worked for the Long Family, as well as the eminent local, national, and international figures, who were entertained in the Dining Room. Custom, modular display cases and platforms—in keeping with the room’s architecture and décor—will be installed around the perimeter and center of the room to display historical artifacts, including but not limited to original glassware, china, and silver.

SUN PARLOR → MUSEUM STORE

The only original architectural fabric that remains in the Sun Parlor is the stained-glass skylights, which will be preserved and re-illuminated. No original furnishings or decorative features exist. The Sun Parlor will be rehabilitated to create a destination Museum Store. Contemporary light fixtures may be produced in keeping with the design of the original fixtures.

Retail will feature merchandise that is made by local and regional designers, artists, and makers. This merchandise will be commissioned, co-developed, and curated

FLOOR 1 (CONTINUED)

EXPERIENCE NARRATIVE

by the Kansas City Museum, and overall, it will create a “contemporary collection” of products that resonate with the Museum’s architecture, historical collection, and interpretive content and stories. The merchandise will be made exclusively for the Kansas City Museum and sold only at the Museum. There will also be a rich collection of books, DVDs, CDs, and other print and digital materials for adults and children on Kansas City’s history and cultural heritage. These items will be written and produced by local and regional authors, filmmakers, musicians, and others.

The main interpretive and thematic framework for the Museum **Store is Story 6 – Our City, Our Stories: Past, Present & Future**, and the Museum Store will feature narrative products that merge past, present, and future.

ADAM BREAKFAST ROOM → MUSEUM CAFÉ SEATING & PRIVATE DINING

The only original architectural fabric and décor that remain in the Breakfast Room are its ceiling, wood floor, and the already-restored art glass window. These elements will be preserved and restored architecturally, and the Breakfast Room will be rehabilitated to create additional seating and private dining for the Museum Café. This room will also be used as a private meeting space that will accommodate food service.

BUTLER’S PANTRY → MUSEUM CAFÉ KITCHEN

No original architectural fabric remains in the original Butler’s Pantry. This space will be rehabilitated to create the service kitchen for the Museum Café.

KITCHEN AND SERVANT’S DINING HALL → MUSEUM CAFÉ & DEMONSTRATION KITCHEN

No original architectural fabric or décor remains in the Kitchen and Servant’s Dining Hall except for a small amount of white tile and a bathroom sink. The Kitchen and Servant’s Dining Hall will be rehabilitated to create a destination Museum Café that serves a menu of local and regional specialties.

In addition, the Museum Café will feature a Demonstration Kitchen for after-hours culinary programs and events that will capture stories of Kansas City’s history and cultural heritage through the experience of making and sharing food. The main interpretive and thematic framework for the Café and Demonstration Kitchen is **Story 6 – Our City, Our Stories: Past, Present & Future**.

OTIS ELEVATOR → EXHIBIT

The original Otis elevator currently sits next to a modern elevator installed during the Museum’s first round of renovations (2005 to 2012). A new larger and upgraded elevator will be installed in the shaft where the original Otis currently sits. The cab of the Otis will be preserved and restored architecturally, and then moved to the shaft of the current modern elevator. The Otis will not be made functional; instead, the cab will be set in place on the First Floor and become an exhibit space where visitors learn about the historic elevator. From the lower level of Corinthian Hall, visitors will have the opportunity to “peek” at the elevator’s operating mechanism.

EAST VESTIBULE → EXHIBIT & INFORMATION

The East Vestibule will be preserved and restored architecturally, and used as an information hub with digital panels and print materials that outline and highlight daily programs, events, and experiences. The East Vestibule will also contain a contemporary thematic art installation created by a local or regional artist. The intent of this major experiential artwork is designed to connect the past and the present of Kansas City, and continue a legacy of creativity and innovation. The primary interpretive and thematic framework for the East Vestibule is **Story 6 – Our City, Our Stories: Past, Present & Future**.



FLOOR 1 (CONTINUED)

EXPERIENCE NARRATIVE

NORTH ANTEROOM → EXHIBIT

No original architectural fabric or décor remains in the Anteroom. This space will be rehabilitated architecturally to create an exhibit on the founding and early history of the Kansas City Museum focusing on 1940 to approximately the 1960s. Custom, modular display cases will be installed to display historical artifacts.

WEST VESTIBULE & WEST STAIR → EXHIBIT

The West Vestibule will be preserved and restored architecturally. The original lighting fixture may be restored and reinstalled. The West Vestibule may have some custom, modular display cases—in keeping with the room’s architecture and décor—in the corners of the space to display historical artifacts. These materials would contribute to **Story 2 – A City Beautiful on the Missouri: 1890s to 1930s.**

The West Stair will be preserved and restored architecturally. It will be used as the staircase leading to the Second Floor Exhibit Galleries. The West Stair also will contain a contemporary thematic art installation created by a local or regional artist. The intent of this major experiential artwork is designed to connect the past and the present of Kansas City, and continue a legacy of creativity and innovation. The interpretive and thematic framework for the West Stair is **Story 6 – Our City, Our Stories: Past, Present & Future.**

ELIZABETHAN LIBRARY → NORTHWEST GALLERY

Almost all of the original architectural fabric and décor remain in the Library. The Library will be preserved and restored architecturally. It will be used as a gallery featuring content for *Parks and Boulevards System* from **Story 2 – A City Beautiful on the Missouri: 1890s to 1930s.**

Through exhibits, installations, programs, and interactive technologies (e.g. audio tours, touchscreens, etc.), visitors will learn about the City Beautiful urban planning movement of the 1890s to 1930s that introduced beautification and monumental grandeur. Visitors will explore how garden cities were intended to be self-contained communities surrounded by “greenbelts,” containing proportionate areas of residences, industry, and agriculture.

Custom, modular display cases and platforms—in keeping with the room’s architecture and décor—will be installed around the perimeter and center of the room and used to display historical artifacts including mantel ornaments, and items that were personal to the Long Family.

The Library also will be used as a meeting and program space for after-hours Museum lectures, workshops, readings, and book signings, as well as for special Mayoral meetings and for after-hours private events.

LOUIS XVI SALON → SOUTHWEST GALLERY

Almost all of the original architectural fabric and décor remain in the Salon. Like the Dining Room, significant pieces of the original furnishings remain in the Museum’s collection including the original tables, chairs, and an already-restored screen. This furniture will be on display at times as an exhibit. The original wall sconces exist; however, the original ceiling chandelier does not exist, and it may be reproduced. The Salon will be preserved and restored architecturally and used as a gallery featuring content for *Civic Life and Leaders* from **Story 2 – A City Beautiful on the Missouri: 1890s to 1930s.**

Through exhibits, installations, programs, and interactive technologies (e.g. audio tours, touchscreens, etc.), visitors will explore the lives, work, and contributions of early visionary leaders of Kansas City during the 1890s to 1930s including R.A. Long. Custom, modular display cases—in keeping with the room’s architecture and décor—will be installed around the perimeter and center of the room to display historical artifacts.

FLOOR 1 | SALON
RENDERING SKETCH



FLOOR 1 | DINING ROOM
RENDERING SKETCH



FLOOR 1 | LIVING ROOM
RENDERING SKETCH



FLOOR 1 | CAFÉ
RENDERING SKETCH



FLOOR 1 | STORE

RENDERING SKETCH



FLOOR 1 | GRAND STAIRCASE LANDING

RENDERING SKETCH



FLOOR 2
 EXPERIENCE PLAN



FLOOR 2

EXPERIENCE NARRATIVE

GRAND STAIR AND LANDING → EXHIBIT

Much of the original architectural fabric and décor remains for the Grand Stair in the Grand Hall, the Grand Stair Landing (at the top of the Grand Stair and in front of the restored stained-glass window), and the rest of the Grand Stair leading to the Second Floor Corridor. The Grand Stair and Grand Stair Landing will be preserved and restored architecturally (without the original organ console), and used for performances, exhibits, and contemporary thematic art installations. The interpretive and thematic framework for the Grand Stair is **Story 2 – A City Beautiful on the Missouri: 1890s to 1930s** and **Story 6 – Our City, Our Stories: Past, Present & Future**.

Custom, modular display cases and platforms—in keeping with the architecture and décor—will be installed in the Grand Stair Landing to display historical artifacts. The original ceiling chandelier will be restored and reinstalled.

SECOND FLOOR CORRIDOR

Some of the original architectural fabric and décor remain in the Second Floor Corridor. The Second Floor Corridor will be preserved and restored architecturally and used by visitors to access the Second Floor Galleries. The walls of the Second Floor Corridor will include wayfinding signage that directs visitors to the Second Floor Exhibit Galleries. Visitors will arrive on the Second Floor Corridor by ascending the Grand Stair or West Stair, or by using the elevator. Interpretive panels relating to the exhibits on the Grand Stair Landing may be installed on the Grand Stair railing.

The ceiling of the Second Floor Corridor will contain a contemporary thematic art installation created by a local or regional artist. The intent of this major experiential artwork is designed to connect the past and the present of Kansas City, and continue a legacy of creativity and innovation. The interpretive and thematic framework for the **Second Floor Corridor is Story 6 – Our City, Our Stories: Past, Present & Future**.



FLOOR 2 (CONTINUED)

EXPERIENCE NARRATIVE

GALLERIES & MEETING ROOM/CLASSROOM

Almost no original architectural fabric or décor remains in the rooms on the second floor beyond the Second Floor Corridor (the second floor originally consisted of bedroom suites for Mr. and Mrs. Long and their daughters Loula and Sally). The second floor will be rehabilitated into five exhibit galleries and one meeting room, which also will be used as classroom and education space for formal and informal history-based educational activities.

The Second Floor Galleries will provide a rich and diverse survey of Kansas City's history and cultural heritage through exhibits, installations, programs, and interactive technologies (e.g. audio tours, touchscreens, etc.), which primarily feature historical artifacts from the Museum's permanent collections, as well as items on loan. Exhibits and programming will be developed in collaboration with local museums and cultural institutions. Visitors will be inspired to experience those partner organizations to learn more about specific content and areas of emphasis.

NORTHEAST GALLERY – CULTURAL CONFLUENCES

The Northeast Gallery will focus on **Story 1 – Cultural Confluences: Rivers to 1880s.**

SOUTHEAST GALLERY – THRIVING POPULATIONS

The Southeast Gallery will focus on **Story 3 – Thriving Populations: 1890s to 1930s.**

CENTRAL GALLERY – DECLINE & RENEWAL

The Central Gallery will focus on **Story 4 – Decline and Renewal: 1950s to 1990s.**

SOUTHWEST GALLERY – CULTURAL RENAISSANCE

The Southwest Gallery will focus on **Story 5 – Cultural Renaissance: 1970s to Present.**

The Museum's collections likely will need to be broadened across time through a targeted acquisition program to support the interpretive and thematic framework for **Story 4** and **Story 5.**

NORTHWEST GALLERY – SPECIAL EXHIBITIONS OF THE PERMANENT COLLECTION

In the Northwest Gallery, visitors will experience special exhibitions that delve into interpretive content and showcase the breadth and depth of the Museum's permanent collections including the Archives, the Medical Collection, the Dyer Collection of Native American Culture, and the Clothing and Textiles Collection.



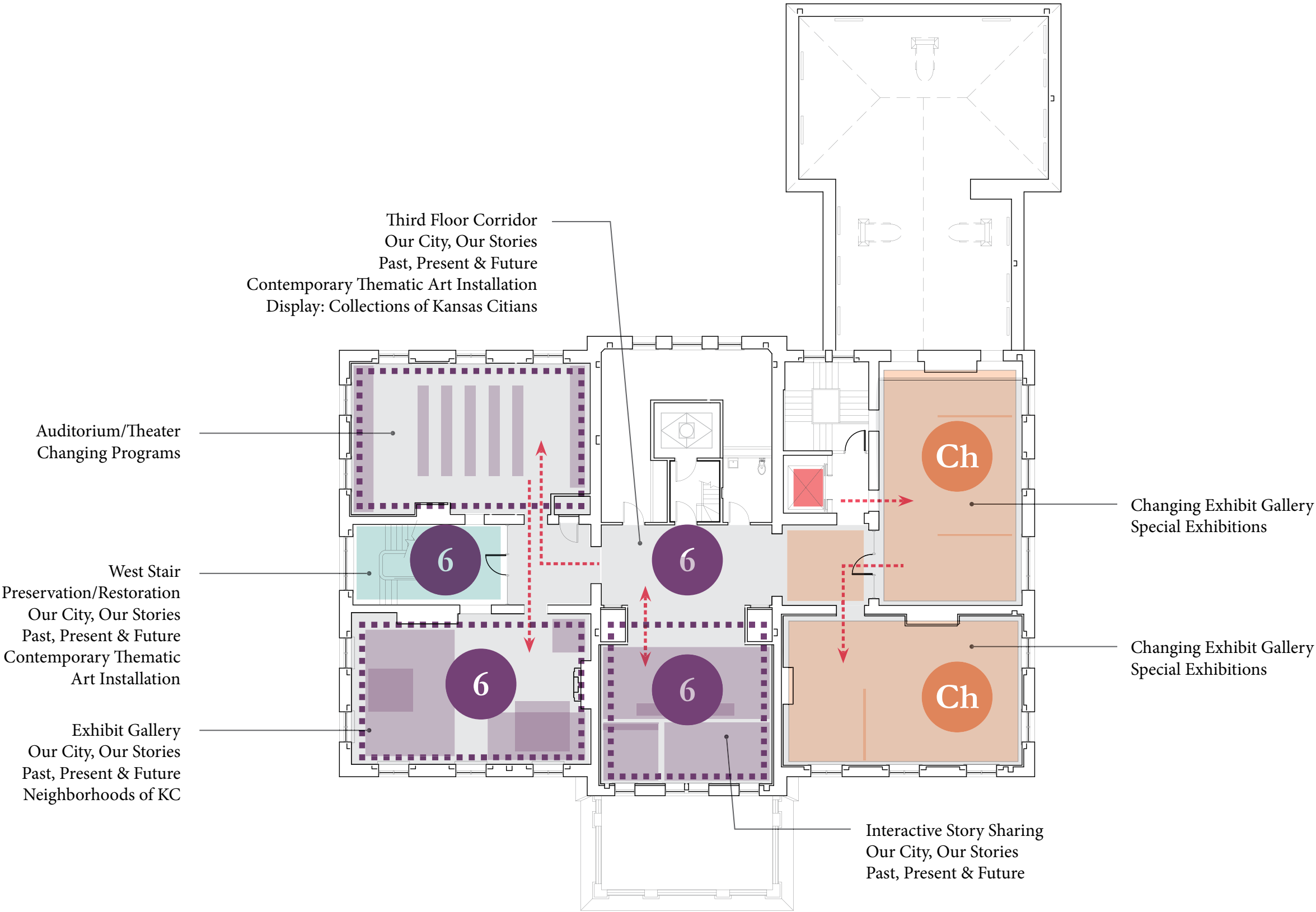
FLOOR 2 | NORTHWEST GALLERY: SPECIAL EXHIBITIONS OF THE PERMANENT COLLECTION

RENDERING SKETCH



FLOOR 3

EXPERIENCE PLAN



FLOOR 3

EXPERIENCE NARRATIVE

Almost no original architectural fabric and décor remains in the rooms on the Third Floor, which originally consisted of bedrooms for servants and guests. The Third Floor will be rehabilitated into three galleries, one interactive storytelling space, and an auditorium and theater.

The Third Floor will be a very inventive and dynamic learning environment for temporary special exhibitions and installations, which will change more frequently and invite a broad audience, as well as foster more regular and repeat visitors to the Museum. The Third Floor will feature **Story 6 – Our City, Our Stories: Past, Present & Future.**

THIRD FLOOR CORRIDOR

Visitors will access the Third Floor Galleries through the Third Floor Corridor. The walls of the Third Floor Corridor will include wayfinding signage that directs visitors to the Third Floor Galleries. Visitors will arrive on the Third Floor Corridor by ascending the West Stair or the elevator.

The ceiling of the Third Floor Corridor will contain a contemporary thematic art installation created by a local or regional artist. The intent of this major experiential artwork is designed to connect the past and the present of Kansas City, and continue a legacy of creativity and innovation. The interpretive and thematic framework for the Third Floor Corridor is **Story 6 – Our City, Our Stories: Past, Present & Future.**

Custom, modular display cases will be installed in the Third Floor Corridor to display historical artifacts. Visitors may enjoy a space dedicated to showcasing on-loan personal collections of Kansas Citians.

NORTHEAST GALLERY & SOUTHEAST GALLERY – CHANGING SPECIAL EXHIBITIONS

Exhibitions and installations in these galleries may include interpretive content from any of the six core stories in the thematic framework, and content will be developed in collaboration with local historians, curators, educators, and artists. These galleries will also provide an opportunity to create exhibitions and programming that examine contemporary issues through historical perspectives.



IN THE LINE OF DUTY:
A HISTORY OF THE KANSAS CITY, MISSOURI FIRE DEPARTMENT

FLOOR 3 (CONTINUED)

EXPERIENCE NARRATIVE

Interactive technologies (e.g. audio tours, touchscreens, etc.) will be integrated in the galleries to enhance learning, and there will be innovative opportunities for immersive experiences that explore stories and historical artifacts through wall projections and audio recordings.

SOUTH CENTRAL GALLERY – INTERACTIVE STORY SHARING

The South Central Gallery will be a highly interactive, immersive, and participatory experience, which includes recording and sharing opportunities for the Museum audience. Features of this gallery include:

- Existing database of oral histories (audio and video) and other stories from **HUB projects**.*
- A booth to record Our Stories from Our City to add to the Museum’s growing database.
- Ways to contribute written documentation and feedback.

This space may also be designed with a small recording studio for live radio broadcasts and podcasts.

****HUB projects** (Historical Urban Base) is an initiative that offers a collection of diverse personal and neighborhood stories of Kansas Citians. Produced in collaboration with the Kansas City Public Library, the Kansas City Museum Foundation, and other local organizations, these stories will be recorded through a variety of formats including oral histories, video conversations, documentary film, digital storytelling, youth radio, and more. **HUB projects** is intended to document, interpret, and preserve Kansas City’s collective memory and history, to inspire engagement and civic unity, and to foster positive, sustainable community development and social change.*

SOUTHWEST GALLERY – OUR CITY, OUR STORIES

The Southwest Gallery will focus on **Story 6 – Our City, Our Stories: Past, Present & Future**. Specifically, this gallery will examine the growth and evolution of Kansas City’s vibrant neighborhoods. It will also introduce visitors to the “change-makers” and leaders in these neighborhoods—those who are educating, creating, preserving history, revitalizing, celebrating cultures, continuing traditions, bringing people together, and building legacies.

NORTHWEST GALLERY – AUDITORIUM & THEATER

The Northwest Gallery will be a theater with flexible modular seating that shows documentaries about Kansas City, films that relate to exhibit content on the first, second, and third floors, oral history interviews and video conversations from **HUB projects**, and orientation videos for the Museum experience that puts all of the thematic frameworks into context.

In addition, the theater will be used as an auditorium for small performances and puppet shows, as well as for Museum programs and events including lectures, workshops, meetings, panel discussions, and other offerings.



FLOOR 3 | AUDITORIUM & THEATER

RENDERING SKETCH

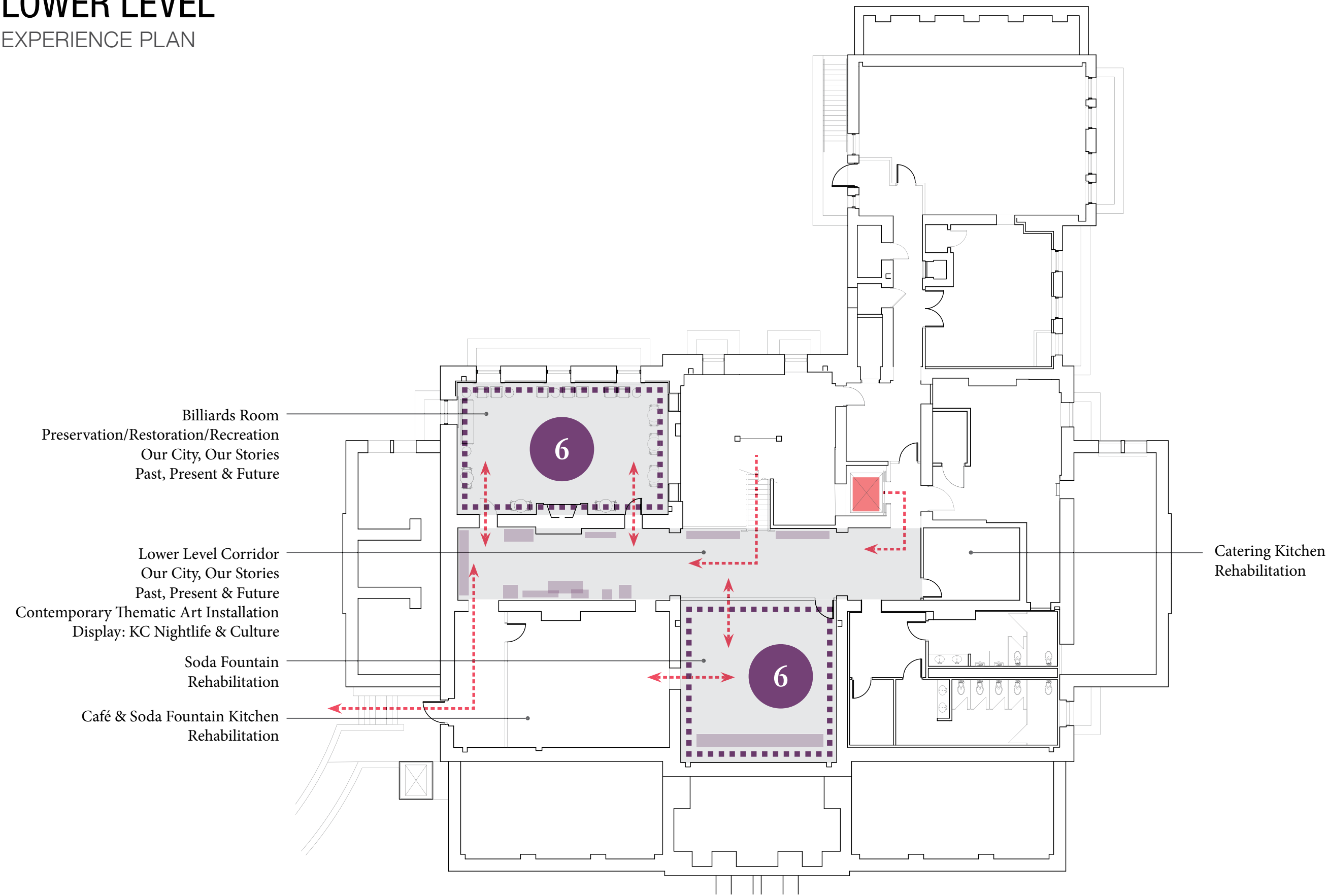


FLOOR 3 | OUR CITY, OUR STORIES

RENDERING SKETCH



LOWER LEVEL
EXPERIENCE PLAN



LOWER LEVEL

EXPERIENCE NARRATIVE

The Lower Level of Corinthian Hall will contain a Billiards Room, Soda Fountain, interpretive content, custom built-in display cases for historical artifacts, and a contemporary thematic art installation created by a local or regional artist. Visitors will access the Lower Level from the north staircase (from the First Floor), the elevator, or a separate exterior entrance* on the west side of Corinthian Hall near the Porte Cochère.

Much of the original architectural fabric and décor remain in the original Billiards Room. They will be preserved, restored, and recreated architecturally and used in the Billiards Room for Museum programs and after-hours private events.

From 1980 to 2010, the Soda Fountain and Drugstore was an iconic feature of the Kansas City Museum. It contained original furniture from the Kirby Soda Fountain and Drugstore in Missouri and sold period treats, sweets, postcards, and stamps. The Soda Fountain will return in a reinterpreted and rehabilitated form using some of the original furniture including the marble bar, mirror backdrop, and wood cabinetry. Visitors will enjoy classic ice creams and soda phosphates with flavored syrups. In addition, a small menu of appetizers, snacks, and beverages will be available. The Soda Fountain will also be used for after-hours private events.

A service kitchen to support the Museum Café and the Soda Fountain will be adjacent to the Soda Fountain. A separate catering kitchen will also be located on the Lower Level.

**The front porch and entrance of Corinthian Hall will be renovated to be accessible to all visitors and compliant with the Americans with Disabilities Act.*



LOWER LEVEL | BILLIARDS ROOM

RENDERING SKETCH

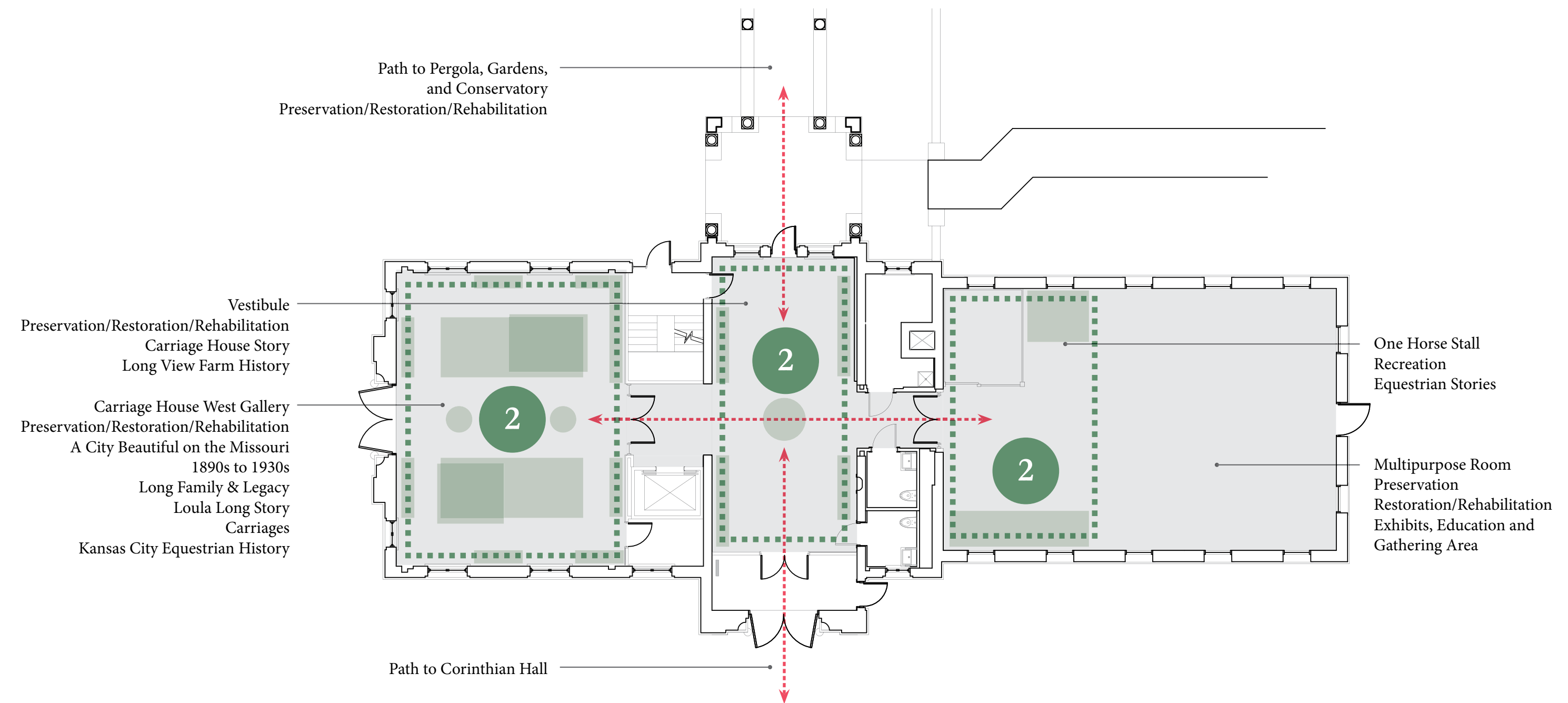


LOWER LEVEL | SODA FOUNTAIN
RENDERING SKETCH



CARRIAGE HOUSE

EXPERIENCE PLAN



CARRIAGE HOUSE

EXPERIENCE NARRATIVE

Much of the original architectural fabric and décor remains on the first floor* of the Carriage House, the first building constructed for the Long Family on their estate. The first floor of the Carriage House will be preserved, restored, and rehabilitated architecturally and used for exhibits, programs, meetings, and a contemporary thematic art installation will be commissioned by the Museum and created by a local or regional artist. The interpretive and thematic framework for the Carriage House is **Story 2 – A City Beautiful on the Missouri: 1890s to 1930s** and **Story 6 – Our City, Our Stories: Past, Present & Future**. Custom, modular display cases and platforms—in keeping with the architecture and décor—will be installed in the Carriage House to display historical artifacts. One horse stall will be recreated in the West Gallery.

Through exhibits, installations, programs, and interactive technologies (e.g. audio tours, touchscreens, etc.), visitors will explore the contributions and legacy of Loula Long Combs, who was a world-famous equestrienne and owner of Longview Farm in Lee’s Summit, Missouri. Loula dedicated her life to raising and showing horses, and she also was well known in the community as a philanthropist and a passionate animal lover.

ENTRY HALL

- Overview of the history of the Carriage House including the people who lived and worked on the estate (e.g. the horse trainer Dave Smith and his family).
- Overview of Longview Farm – now called Longview Mansion; Longview Farm was built in 1914 and was the country estate of R.A. Long. Loula Long Combs and her husband Robert Pryor Combs lived at Longview Farm.

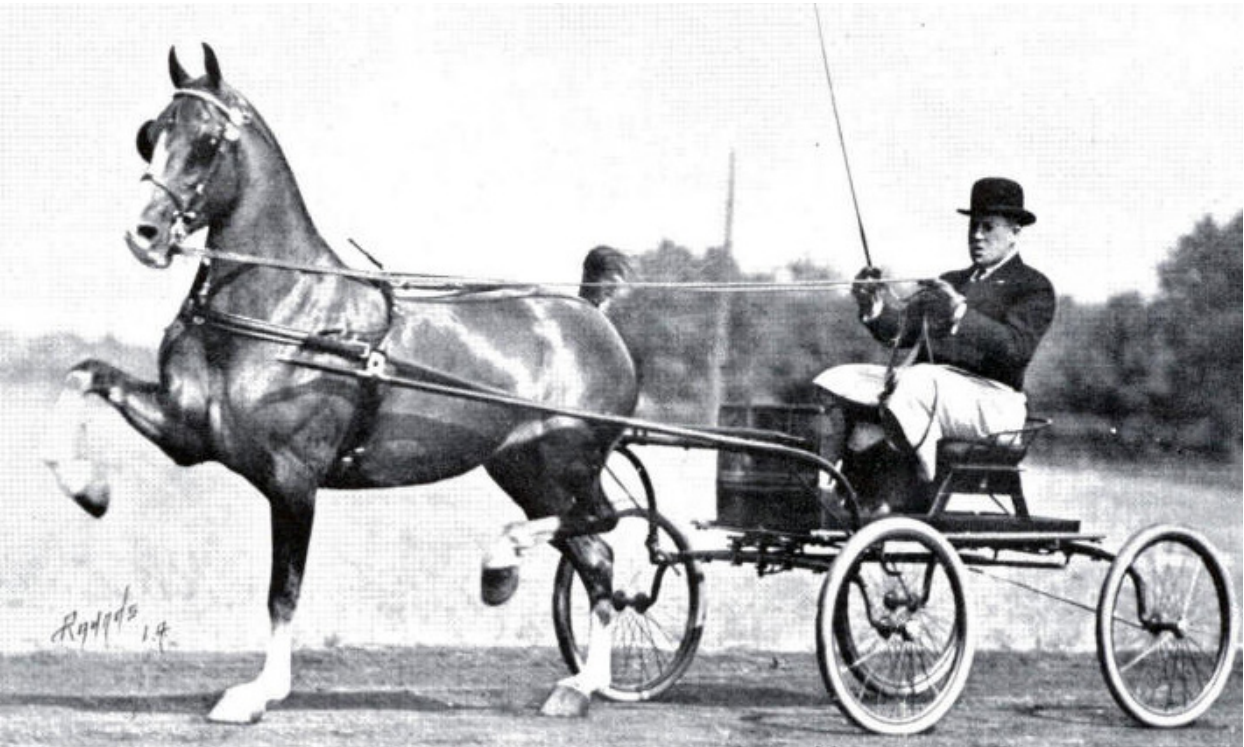
WEST GALLERY

- Overview of Kansas City’s equestrian and agricultural history including an array of stories ranging from the American Royal to the contributions of African-American jockeys.
- A biography of Loula Long Combs including her love of horses, in particular harness horses, her legacy as an equestrienne and barrier breaker for women, and her fashions.
- Interpretation and display of the Loula Long Combs Collection including carriages and tack, trophies and ribbons, clothing and accessories, and archival collections of photographs, film, and family memorabilia.

EAST GALLERY

- One horse stall recreation.
- A multi-purpose space for exhibits as well as small meetings and gatherings.

**The second floor of the Carriage House will be rehabilitated into private office space for the Kansas City Museum and for lease to other nonprofit organizations that focus on the humanities, arts, and preservation.*



CARRIAGE HOUSE
RENDERING SKETCH



THE EXPERIENCES

COLLECTIONS AND RESOURCES

The Kansas City Museum is owned by the City of Kansas City, Missouri and operated and managed by the City of Kansas City, Missouri Parks and Recreation Department. While the collection is owned by both the City of Kansas City, Missouri and Union Station Kansas City, Inc., the collection is managed, cared for, and maintained by the professional staff of the Kansas City Museum, who are employees of the Parks and Recreation Department.

Containing more than 100,000 objects, the historical artifacts and archives of the collection offer a rich sampling of Kansas City’s local and regional history while representing the daily lives of past generations, from the mundane to the extravagant. Encyclopedic in nature, there are several core collection groups.

The Archives

A significant component of the collection is the Archives, which contain a wide variety of documentary source materials. Of particular note are the photograph collections, featuring the entire output of local photographer Warner Untersee of Warner Studio; film collections including the earliest footage known to exist of Kansas City taken by George Curtiss, as well as television news footage of the 1960s-70s; manuscript collections featuring the former city archives collection of George Fuller Green, as well as business and organizational records, family papers of several local families, and many other ephemeral collections. The Archives is also home to a strong collection of local aviation materials.

Clothing and Textiles Collection

The Museum has one of the largest and best represented collections of clothing materials in the Midwest, with everything from couture gowns to day dresses, uniforms to overalls, shoes to hats and everything in between. Additionally, the collection includes examples of many kinds of quilts and coverlets.

Garment District Collection

The Kansas City Museum is now home to the Historic Garment District Museum’s collection of historic clothing and archives. Clothing examples made by local companies from the 1920s through the 1970s are included, with more than 350 garments in the collection plus numerous objects such as equipment and marketing pieces. The collection highlights about a dozen companies that comprised Kansas City’s Garment District, one of the largest in the nation.

Loula Long Combs Collection

A legendary figure of Kansas City, Mrs. Combs was the First Lady of the show-horse world and daughter of Robert Alexander Long, owner of Corinthian Hall. Loula’s collection encompasses artifacts from both her personal and professional lives, including carriages and tack, trophies and ribbons, clothing and accessories, and archival collections of photographs, film, and family memorabilia.

Medical Collection

In 2015, the Kansas City Museum added one of the best medical collections in the Midwest to its holdings. The Donald Piper Memorial Medical Museum is a collection of more than 15,000 instruments, archives and ephemera related to the St. Joseph Hospital in particular, as well as Kansas City medical history overall. The collection of St. Joseph Hospital is part medical history and part corporate history, and includes everything from doctors’ bags to delicate baby respirators. It has unusual items as well as numerous examples of mundane items showing the progression of technological improvement.

Firefighting Collection

The partnership with the Kansas City Fire Historical Society brings with it a collection of firefighting equipment, memorabilia, and records. This is a great addition to the unique collection of trophies, badges, and memorabilia of Fire Chief George Hale.

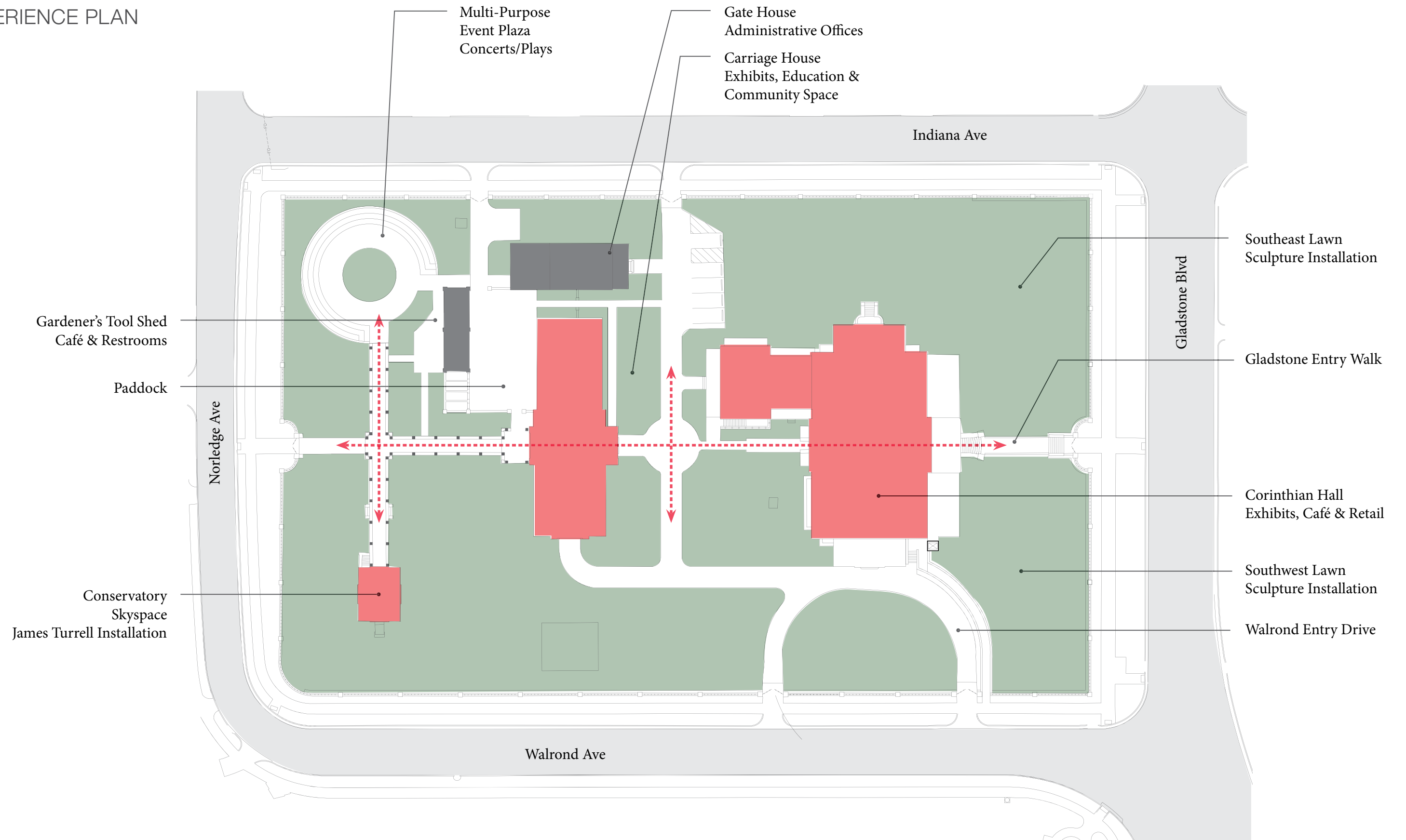
Transportation Collection

One of the fastest growing collection groups is in transportation and contains a large collection of rail memorabilia, automobiles, a homemade motorcycle from the turn of the century, the Loula Long Combs carriage collection, and a rare Butler Blackhawk airplane.

Daniel and Ida Dyer Collection of Native American Culture

An Indian Agent in 1870s Indian territory, Daniel Dyer and his wife Ida continued to amass artifacts from every native culture in North America up until the time of his death in 1912. This collection is known for its many outstanding examples of tribal life with strong emphasis on Southern Plains tribes.

EXPERIENCE PLAN





THANK YOU

Gallagher & Associates